

SECOND EDITION.

The Widow of Naim

a Sacred Cantata

Composed by

Alfred J. Caldicott

MUS. BAC. CANTAB.

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Jules Charles Webb

THE WIDOW OF NAIN.

THE SHADOW OF DEATH.—HOPE.—RESURRECTION.

THE SHADOW OF DEATH.

THE HOUSE OF MOURNING AT NAIN.

No. 1.—OVERTURE.

No. 2.—CHORUS.

Mourners and Minstrels.

Man goeth to his long home,
And the mourners go about the streets.

Soprano Solo and Chorus.

Or ever the silver cord be loosed,
Or the golden bowl be broken,
Or the pitcher be broken at the fountain,
Or the wheel be broken at the cistern,
Then shall the dust return to the earth as it
was,
And the spirit shall return unto God Who
gave it.

Ecclesiastes xii. 5—7.

No. 3.—CONTRALTO SOLO.

RECITATIVE.

Why is thy countenance sad,
Why is thy soul cast down?
This is none other than sorrow of heart.
Nehemiah ii. 2.

ARIA.

When swells the sorrow-laden breast
And bitter tears of anguish flow,
When human hearts sink down oppress'd,
Or chastening hath bow'd us low;
There cometh One to bring relief,
Whose heart is touch'd by all our grief,
Whose pitying eye will never cease
To watch o'er thee, and bring thee peace
And rest in heaven.

In every pang that rends the heart,
The Man of Sorrows beareth part,
To Whom, with weary cry of pain,
None ever came who came in vain!
In sympathy with all thy grief
He cometh now, to bring relief,
Whose pitying eye will never cease
To watch o'er thee, and bring thee peace
And rest in heaven.

No. 4.—TENOR SOLO.

The Narrator.

And it came to pass that Jesus went into a
city called Nain;
And many of His disciples went with Him,
And also much people.
Now when He came nigh to the gate of the city
Behold! there was a dead man carried out—
The only son of his mother, and she was a
widow;
And much people of the city was with her.
St. Luke vii. 11.

BASS SOLO.

Minstrel.

Weep not for the dead, neither lament nor
bemoan him,
For thy dead men shall live—Yea they shall
arise from the dead.
Pour out thy prayer to the Lord
While His chastening is upon thee.

If ye turn to the Lord with fasting and prayer,
And humble your souls before Him,
He will turn unto you in compassion and love
If with contrite hearts ye implore Him.

For the Lord is gracious and merciful,
Long-suffering, and of great loving-kindness.
Jeremiah xvi.; Isaiah xxvi.

No. 5.—CHORUS.

In Rama was there a voice heard.
Rachel weeping for her children,
And would not be comforted
Because they are not.

St. Matthew ii. 18.

HOPE.

No. 6.—SOPRANO SOLO.

The Widow.

I shall see him, but not now;
I shall behold him, but not nigh;
Numbers xxiv. 17.
For I shall go to him, but he shall not return
to me. *2 Samuel xii. 23.*
If I am bereaved, I am bereaved:
Genesis xliii. 14.
But my soul shall rest in hope, for
I shall go to him, but he shall not return to me.

No. 7.—THE MARCH.

Procession of Mourners and Minstrels.

No. 8.—TENOR RECITATIVE.

The Narrator.

And when the Lord saw her,
 He had compassion upon her,
 And said unto her, Weep not.
St. Luke vii.

No. 9.—TRIO.

Soprano, Contralto, and Tenor (in Canon).

Weep not, O daughter,
 For He shall sustain thee,
 And wipe away all tears from thine eyes.
 Thou hast found trouble and heaviness;
 But the Lord will deliver thy soul.
 Weep not, weep not.

No. 10.—QUARTET AND CHORUS
(unaccompanied).

They that sow in tears
 Shall reap in joy.
Psalm cxxvi. 6.

RESURRECTION AND LIFE.

No. 11.—CHORAL RECITATIVE.

Tenors and Basses.

And Jesus came and touched the bier,
 And they that bare him stood still.

RECITATIVE.

Narrator.

And Jesus said, Young man, I say unto thee,
 Arise!

CHORUS.

And he that was dead sat up and began to
 speak;

Narrator.

And Jesus delivered him unto his mother.
St. Luke vii.

No. 12.—CHORUS.

How merciful, how wonderful, how marvellous
 this power,
 That raiseth from the dead and bringeth back
 to life!

No. 13.—QUARTET AND CHORUS.

"God hath visited His people."
St. Luke vii. 16.

No. 14.—CHORALE (*in Canon*).

Thou art the Way, the Truth, the Life:
 Grant us, O Lord, that Way to know,
 That Truth to keep, that Life to win,
 Whose joys, O Lord, eternal flow.

No. 15.—SOPRANO SOLO.

The Widow.

What reward shall I give unto Thee, O Lord,
 For all Thy mercies unto me?
 What shall I offer unto Thee
 For Thy great mercies unto me?
 My soul shall magnify the Lord,
 And my spirit shall rejoice in God my Saviour,
St. Luke i. 46.

In Whose hand is the soul of every living thing,
 And the breath of all mankind.
 For Thou hast granted me life and favour,
 And Thy visitation hath preserved my spirit.
 Shall I give my first-born for my sin
 And for my transgressions?
 What shall I offer to the Lord?
Job xii. 10.

No. 16.—DUET.

Contralto and Tenor.

A loving and a contrite heart
 Thou shalt offer to the Lord:
 For He hath shewn to thee great mercy,
 And hath caused thee to sing for joy.
 Receive not His grace in vain;
 Hath He not heard thee and hath succoured
 thee
 In the day of thy salvation?
2 Cor. vi. 1, 2.

By the sadness of thy countenance
 Thy heart is made better,
Ecclesiastes vii. 3.

Therefore shalt thou love and serve Him.
 A loving and a contrite heart
 Thou shalt offer to the Lord;
 For this thy son was dead and is alive again,
 He was lost to thee, but now is found.
St. Luke xv. 24.

No. 17.—FINAL CHORUS AND FUGUE.

O Lord of Heaven, to Thee we raise
 A song of thanks, a song of praise.

A great and mighty Prophet is risen among
 us—
St. Luke vii. 16.
 He maketh the blind to see,
 And giveth hearing to the deaf;
 He causeth the lame to walk,
 And He raiseth from the dead.

St. Luke vii. 22.

A great and mighty Prophet is risen among
 us—
 For God hath visited His people.

THE WIDOW OF NAIN.

Nº 1. OVERTURE.

(THE SHADOW OF DEATH.—HOPE.—RESURRECTION.)

Alfred J. Caldicott.
Mus. Bac. Cantab.

Largo. ♩ = 60.

Cello & Fag. *pp* *cresc.* *dim.* *pp*

Str. *pp*

Legato.

Wind & Str. *Clar. cresc.* *dim.* *ritard.*

Allegro molto. $\text{♩} = 100.$

pp
Str.

crusc. Wind *pp*

Fag.

crusc. Fag. *p* *crusc.*

Tutti
f *ff*

ff
Fag.

Str.
p

CRSC.
f

dim. *p*
Clar. & Fag.

CRSC.

First system of musical notation, featuring a piano (p) dynamic marking in the right hand.

Second system of musical notation, featuring a *LYRIC.* marking in the right hand.

Third system of musical notation, featuring a piano (p) dynamic marking in the right hand, a *LYRIC.* marking in the right hand, and a *Wind* marking in the right hand.

Fourth system of musical notation, featuring a *ff* dynamic marking in the right hand, a *Tutti* marking in the right hand, and a *dim.* marking in the right hand.

Fifth system of musical notation, featuring a *Str.* marking in the right hand, a *LYRIC.* marking in the right hand, a *ff* dynamic marking in the right hand, and a *Tutti* marking in the right hand.

Sixth system of musical notation, featuring a *ff* dynamic marking in the right hand, a *dim.* marking in the right hand, and a *Tromboni* marking in the right hand.

First system of the musical score, featuring piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines. A *cresc.* (crescendo) marking is present in the right hand.

Second system of the musical score. It includes parts for Oboi and Tromboni. The Oboi part has a melodic line with accents. The Tromboni part has a rhythmic pattern. Dynamics include *f* (forte) and *dim.* (diminuendo).

Third system of the musical score. It includes parts for piano and strings (Str.). The piano part has a rhythmic pattern with *f* and *p* dynamics. The strings have a melodic line. A *cresc.* marking is present in the piano part.

Fourth system of the musical score. It includes parts for piano and strings (Str.). The piano part has a melodic line with *f* and *ff* dynamics. The strings have a rhythmic pattern. A *furiato* marking is present in the piano part.

Fifth system of the musical score. It includes parts for piano, strings (Str.), and wind instruments (Wind). The piano part has a melodic line with *pp* (pianissimo) and *p* dynamics. The strings have a rhythmic pattern. A *Cor.* (Cornet) part is also present.

Sixth system of the musical score. It includes parts for piano and strings (Str.). The piano part has a melodic line with *p* dynamics. The strings have a rhythmic pattern.

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is B-flat major (two flats). The time signature is 4/4.

- System 1:** The first system shows a melodic line in the treble staff and a harmonic accompaniment in the bass staff. The melody consists of eighth and quarter notes.
- System 2:** The second system continues the melody. Dynamics include *cresc.* (crescendo), *p* (piano), *cresc.*, and *mf* (mezzo-forte).
- System 3:** The third system features a more active melody with sixteenth notes. Dynamics include *cresc.*, *f* (forte), and *cresc.*.
- System 4:** The fourth system begins with a key signature change to F major (one flat). The dynamics are *ff* (fortissimo). The melody is more rhythmic, with many eighth notes.
- System 5:** The fifth system continues in F major. Dynamics include *dim.* (diminuendo) and *marcato* (marked).
- System 6:** The sixth system concludes the page. Dynamics include *p* (piano).

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The music features a melody in the treble staff and a supporting bass line. A *CRSC.* (Crescendo) marking is present in the second measure.

Second system of musical notation. Treble and bass staves. The treble staff has a *G* marking above the final measure. The bass staff has a *ff* (fortissimo) marking. The text "Fag. & Bassi" is written above the bass staff in the third measure.

Third system of musical notation. Treble and bass staves. The music continues with a complex texture of chords and moving lines in both staves.

Fourth system of musical notation. Treble and bass staves. The bass staff features a *fz* (forzando) marking in the first measure. The system includes various rhythmic patterns and dynamic markings.

Fifth system of musical notation. Treble and bass staves. The bass staff has a *fz* marking in the first measure. The system continues the musical development with intricate textures.

Sixth system of musical notation. Treble and bass staves. The system includes a *H* (Halte) marking in the first measure, followed by *ff* markings. The text "Cor. & Fag." is written below the bass staff. The system concludes with a *pp* (pianissimo) marking and the instruction *attacca*.

Nº 2. CHORUS (With Canon 2 in 1.) and SOPRANO SOLO.
MAN GOETH TO HIS LONG HOME.

(The house of mourning at Nain. Chorus of Mourners and Minstrels.)

Largo. ♩ = 52.

Piano introduction for the chorus. The music is in 1/2 time, marked *Largo* with a tempo of ♩ = 52. It features a piano (p) and a cello (Cello) part. The piano part has a *CRSC.* (Crescendo) marking. The cello part has a *f* (forte) marking.

Vocal staves for Soprano, Alto, Tenor I, Tenor II, and Bass. The Soprano part begins with a *p* (piano) marking. The lyrics for the Soprano part are: "Man goeth to his long home,". The Alto part begins with a *p* (piano) marking. The lyrics for the Alto part are: "Man go - eth". The Tenor I part begins with a *p* (piano) marking. The lyrics for the Tenor I part are: "Man goeth to his long home, to -". The Tenor II part begins with a *mf* (mezzo-forte) marking. The lyrics for the Tenor II part are: "Man goeth to his long home, to -". The Bass part begins with a *p* (piano) marking. The lyrics for the Bass part are: "Man goeth to".

Piano accompaniment for the chorus. The music is in 1/2 time, marked *Largo* with a tempo of ♩ = 52. It features a piano (p) and a cello (Cello) part. The piano part has a *CRSC.* (Crescendo) marking. The cello part has a *f* (forte) marking. The lyrics for the piano part are: "man go-eth to his long home, man go-eth to his long home, and the man go - eth, his long home, man go-eth to his long home, to his long home, man goeth to his long home, man go - eth to his long home, man go-eth to".

mourn-ers go a - bout the streets, a - bout the streets,
 man go-eth to his long home, and the mourn-ers go a -
 his long home, and the mourn-ers go a - bout the streets,
 his long home, and the mourners go a - bout the streets, a - bout the
 his long home, man goeth to

man go-eth to his long home, man goeth to
 - bout the streets, the mourners go a - bout, a - bout the streets, man goeth to
 go a - bout the streets, and the mourners a-bout the streets,
 streets,
 his long home, and the mourners thro' the streets, man goeth to

his long home, and the mourn-ers go a - bout the streets,
 his long home, man goeth to his long home, to
 man goeth to his long home, and the mourn-ers go, they
 his long home, man goeth to his long home, and the mourn-ers go a - bout the
 man goeth to his, to his long home, man goeth to

Canon at the 7th below.*CRSL.*

man go-eth to his long home, man goeth to his long home,
his long home, and the mourners go a - bout the streets, man goeth to
go a - bout the streets, — man goeth to his long home,
streets, man goeth to his long home, man goeth to
his long home, to his long home, man goeth to his long home,

man go-eth to his long home, and the mourn-ers thro' the streets,
his long home, to his long home, to his long home, man go-eth to
man go-eth to his long home, to his long home,
his long home, man go-eth to his long home, and the mourn-ers thro' the
man go-eth to his long home,

man go-eth to his long home, to his long home,
his long home, man go-eth to his long home, and the
man go-eth to his long home, man go-eth to his long home.
streets, man go-eth to his long home, to
man go-eth to his long home,

SOPRANO SOLO.

Or ev - er the sil - ver
man go - eth.
mourn-ers go a - bout the streets. they go a - bout the streets.
go - eth, man go - eth to his long home.
his long home, man go - eth.
go - - eth to his long home.

CRUC.
cord be loos - ed, or the gold - en bowl be bro - ken,

or the pitch - er be bro - ken at the fount - ain, or the wheel be

bro - ken at the cis - tern. Then shall the dust re - turn to the earth as it was, and the

CRESC.

spi - rit shall re - turn un - to God, un-to

f

The

f

The

f

The

f

The

f

The

f

CRESC.

f

rit. dim. *a tempo*

God who gave it.

rit. *p*

spi - rit shall re - turn, or ev - er the sil - ver cord be loos - ed,

dim. *p*

spi - rit shall re - turn, or ev - er the sil - ver cord be loos - ed,

rit. *p*

spi - rit shall re - turn, or ev - er the sil - ver cord be loos - ed,

rit. *p*

spi - rit shall re - turn. Man go-eth to his long home,

rit. *p*

spi - rit shall re - turn. For man go-eth to his long home,

rit. dim. *p* *a tempo*

Man go-eth to his long home, and the spi-rit shall re-turn, —
 or the gold-en bowl be bro - ken, or ev - er the pitcher be bro-ken at the fount - ain,
 or the gold-en bowl be bro - ken, or — ev - er the pitcher be bro-ken at the fount - ain,
 or the gold-en bowl be bro - ken, or — ev - er the pitcher be bro-ken at the fount - ain,
 or the gold-en bowl be bro - ken, or ev - er the pitch - er be bro-ken at the fount - ain,
 man go - eth to his long home, man go - eth,

and the spi-rit shall re -
 or the wheel be bro-ken at the cis - tern. Then shall the dust re -
 or the wheel be bro-ken at the cis - tern. Then shall the dust re -
 or the wheel be bro-ken at the cis - tern. Man go-eth to
 or the wheel be bro-ken at the cis - tern. Then shall the dust re -
 go - - eth. Then shall the

- turn un-to God. to God.

- turn to the earth as it was, and the spi-rit shall re - turn un-to God, the

- turn to the earth as it was, and the spi-rit, the spi-rit shall re -

his long home, to his long home, and the spi-rit shall re - turn un-to God, and the

- turn to the earth, and the spi-rit shall re - turn, re -

dust return to the earth, the spi-rit shall re - turn,

pp *cresc.*

spi-rit shall re - turn, the spi-rit shall re - turn un-to God who

- turn un - to God, the spi-rit shall re - turn to

spi-rit shall re - turn to God, the spi-rit shall re - turn,

- turn, and the spi-rit shall re - turn, re - turn to God, and the

and the spi-rit shall re - turn, re - turn to God who

f *dim.* *p* *cresc.* *dim.* *p* *dim.* *f* *dim.*

Or ev - er the sil - ver cord be loos - ed.

p gave it. *p* The spi - rit shall re - turn, re - turn un - to

God who gave it. Man go - eth to his long

p re - turn to God. *p* The spi - rit shall re - turn un - to

spi - rit shall re - turn to God.

mf gave it. The spi - rit shall re -

God, un-to God who gave it.
 home, and the spi-rit to God who gave it.
 God, un-to God who gave it.
 Or ev-er the sil-ver cord be loos-ed.
 - turn un-to God who gave it.

pp
ritard.

No 3. CONTRALTO SOLO "WHY IS THY COUNTENANCE SAD?"

Quasi Recit.

Why is thy coun-tenance sad? Why is thy soul cast

down? This is none oth - er than sor - row of heart

ad lib.

colla voce

Adagio. ♩ = 60.

When swells the sor - row -

-la-den breast, And bit-ter tears of anguish flow When hu-man hearts sink

down oppress'd, Or chast-en-ing hath bow'd us low, There com-eth one to

The musical score is written for a contralto solo and piano accompaniment. It begins with a 'Quasi Recit.' section in common time (C), marked with a piano (p) dynamic. The vocal line features a recitative style with a melodic line and a basso continuo line. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: 'Why is thy coun-tenance sad? Why is thy soul cast down? This is none oth - er than sor - row of heart'. The tempo then changes to 'Adagio' in 3/4 time, with a tempo marking of ♩ = 60. The key signature changes to two sharps (F# and C#). The lyrics continue: 'When swells the sor - row - la-den breast, And bit-ter tears of anguish flow When hu-man hearts sink down oppress'd, Or chast-en-ing hath bow'd us low, There com-eth one to'. The piano accompaniment features a more active, flowing melody in the right hand and a supporting bass line in the left hand. The score ends with a final cadence in the piano part.

bring re-lief Whose heart is touch'd by all our grief, Whose pity-ing eye will

cresc.
ne-ver cease To watch o'er thee and bring thee peace And rest in Heaven,
cresc. *pp*

cresc. *p*
Rest in Heaven, Whose lov-ing hand will lead thee and guide thee to Heaven.
cresc.

rall. *a tempo*
In ev'-ry pang that
rall. *a tempo* *pp*

rends the heart The Man of sorrows beareth part, To whom with wea - ry

cry of pain None ev-er came who came in vain. In sym-pa - thy with

all thy grief He com-eth now to bring re-lief Whose pitying eye will never cease To

watch o'er thee and bring thee peace And rest in Heaven, Rest in Heaven, Whose

lov-ing hand will lead thee and guide thee to Heaven, Lead thee and guide thee,

Lead thee to Heav-en, Lead thee and guide thee to Heav - en.

NO 4. TENOR SOLO (Narrator) "AND IT CAME TO PASS"

Moderato.

And it came to pass that Je-sus went in-to a ci-ty call'd Nain.

f

And ma-ny of His dis-ci-ples went with Him, and al-so much

rit. *p*

Adagio. ♩ = 60.

people. Now when He came nigh to the gate, to the gate of the ci-ty, be-

pp *crusc.*

-hold there was a dead man car-ried out, the on-ly son of his

dim.

crusc. *f* *p*

mo-ther, and she was a wi-dow. And much people of the

crusc. *f*

rit. Tempo

ci-ty was with her.

BASS SOLO

Weep — not for the dead, neither lament nor bemoan him, For thy

colla voce

accel. *f*

dead men shall live; Yea, they shall a - rise, a - rise from the

Tempo

dead. Pour out thy pray'r to the Lord, pour out thy pray'r to the Lord, while His

f *♩ = 72.*

chast-ening is — up - on thee. If ye turn to the Lord with

fast-ing and pray'r, and humble your souls be-fore Him, He will turn unto you in compas-sion and love, if with

CRESC.

con - trite hearts ye im - plore Him, with contrite hearts im - plore Him.

P

For the Lord is grac - ious and mer - ci-ful, the Lord is gracious and

CRESC.

f mer - ci-ful, long - suf - fer - ing, long - suf - fer - ing, and of great loving kindness. If ye

ff

dim.

P

CRESC.

turn to the Lord with fast - ing and pray'r, and hum - ble your souls be fore Him, He will

P

rit.

a tempo

turn un - to you with com - passion and love, if with contrite hearts ye implore Him.

rit.

rit.

Turn ye to the Lord.

rit.

For the Lord is gra -

CRESC.

P

P

6159

№ 5. CHORUS "IN RAMA WAS THERE A VOICE HEARD."

Larghetto. ♩ = 60.

cious.

P Oboe

P Cello Solo.

SOPRANO.

ALTO.

TENOR.

BASS.

cresc. *f* *dim.* *pp*

In Ra - ma was there a

P

In Ra - ma was there a voice heard

voice heard weep - ing for her chil - dren, In Ra - ma Ra - chel weep - ing for her

p
In Ra - ma was there a voice heard weep - ing for her
weep - ing for her chil - dren, in Ra - ma Ra - chel weeping for her children, in
children, weep - ing, Ra - chel weep - ing, Ra - chel weep - ing for her

p
In Ra - ma was there a voice heard weep - ing for her chil - dren, in
chil - dren in Ra - ma Ra - chel weeping for her chil - dren, in Ra - ma Rachel
Ra - ma Ra - chel weeping, Ra - chel weep - ing for her chil - dren,
chil - dren, *p* in

p
Ra - ma Ra - chel weep - ing for her chil - dren, in Ra - ma Ra - chel weeping,
weeping, Ra - chel weep - ing for her children, *p*
in Ra - ma Rachel
Ra - ma was there a voice heard weep - ing for her chil - dren, Ra - chel

cresc.

Ra - chel weep - ing for her chil - dren, in —

cresc. *mf*

in Ra - ma, in Ra - ma was there a voice heard, Rachel

weep - ing, weep - ing for her chil - dren, in — Ra - ma

weep - ing, weep - ing for — her children.

cresc.

mf *dim.* *P*

Ra - ma Rachel weeping for her children, in Ra - ma Ra - chel weep - ing,

weep - ing, weep - ing for her chil - dren, Rachel weep - ing, Ra - chel

in — Ra - ma Rachel weeping for her chil - dren,

P

in Ra - ma Rachel weeping, Rachel weep - ing,

mf *P*

P

in Ra - ma was there a voice heard weep - ing for her chil - dren,

weep - ing, in Ra - ma was there a voice heard weep - ing for her

weep - ing, in Ra - ma was there a

weep - ing, in

dim.

p *crusc.* *f*

Ra - chel weep - ing, in Ra - ma a voice
 chil - dren, her chil - dren, *crusc.* weep - ing, in Ra - ma, in Ra - ma a
 voice heard weep - ing for her chil - dren, in Ra - ma, in Ra - ma a
 Ra - ma was there a voice heard weep - ing, Ra chel weep - ing

dim.
 was heard weep - ing,
dim. *p*
 voice was heard weep - ing. and would not be comfort - ed because they
dim.
 voice weep - ing,
dim.
 for her chil - dren,
dim. *p*
 Fag. & Cello

p
 are not, they are not, would not be comforted be cause they
p
 and would not be com - forted because they are not, they *p*
 and

p *cresc.*
p *cresc.*
p *cresc.*
p *cresc.*
p *cresc.*

are not, would not be comforted, and would not be
 are not, would not be comfort-ed be-cause they are not, and
 would not be comforted be-cause they are not, they are not,

f *pp* *accel.* *cresc.*
f *pp* *cresc.*
f *pp* *cresc.*
f *pp* *cresc.*
f *pp* *cresc.*

comfort-ed be-cause they are not, they are not, be-cause they
 com-fort-ed, be-cause they are not, be-cause they are not, they
 would not be comforted be-cause they are not, be-cause they
 would not be comforted be-cause they are not, be-cause they

mf
f
ff
ff

are not, in Ra-ma, in Ra-ma a voice was heard weep-ing, a
 are not, in Ra-ma was there a voice heard weep-ing for her
 are not, and would not be comforted be-cause they
 are not in Ra-ma was there a voice

voice was heard weep - ing, weep - ing for
 chil - dren, Ra - chel weep - ing, weep - ing, weep - ing
 are not, Ra - chel weep - ing, weep - ing, weep - ing
 heard weep - ing for her chil -

dim. *p* *dim.* *dim.* *p* *dim.*

ff *dim.* *p* *dim.*

her chil - dren, in Ra - ma was there a
 for her chil - dren, in Ra - ma was there a voice heard weep -
 for her chil - dren, in Ra - ma was there a voice heard weep - ing,
 - dren, for her chil - dren, Ra

pp *mf* *cresc.* *cresc.* *f* *cresc.* *cresc.* *cresc.*

pp *cresc.* *pp* *cresc.* *mf*

voice heard, in Ra - ma, and would not be
 - ing, in Ra - ma was there a voice heard, Rachel weeping for her chil - dren, in
 weep - ing, in Ra - ma was there a voice heard, in Ra - ma was there a voice heard, in
 - chel weep - ing for her chil - dren, in Ra - ma was there a

f *ff* *f* *ff* *f* *ff*

f

dim. *p* *dim.*
 comfort-ed be-cause they are not, and would not be comforted, and
dim. *p*
 Ra - ma was a voice heard weep - ing, and would not be comforted, and
dim. *p*
 Ra - ma was a voice heard weep - ing, and would not be comforted, and
dim. *p*
 voice heard weep - ing for her chil - dren and would not be

pp *rit.*
 would not be comfort-ed, in Rama was there a voice heard, weeping for her chil-dren.
pp *rit.*
 would not be comforted, in Rama was there a voice heard, weeping for her chil-dren.
pp *rit.*
 would not be comforted, in Rama was there a voice heard, weeping for her chil-dren.
pp *rit.*
 comforted, be comforted, in Rama was there a voice heard, weeping for her chil-dren.

Cor.

Wood Wind Str. pizz. Wind
pp *pp*
 Cor.

N^o 6. RECIT. and AIR. SOPRANO. (*The Widow.*)
 "I SHALL SEE HIM, BUT NOT NOW."

Larghetto.

p I shall see him, but not

p Cello

now, I shall be - hold him but not nigh, I shall see him, I shall be -

CRSC.

CRSC.

dim. *rit.*

- hold him, I shall be - hold him, but not nigh, For

rit.

Andantino.

p I shall go to him but he shall not re-turn to me

Str.

p

I shall go to him, I shall go to him,

Oboe *mf*

but he shall not re-turn to me, — I shall go to

him, but he shall not re-turn to me. If I am be-reav-ed, I

Fag.

am — be-reav-ed, if I am be-reav-ed, I am — be-

Fag.

cr. rest. *f*

- reav-ed, but my soul shall rest in hope, my soul shall rest in

f Wind

ff

hope, I shall go to him, go to

ff accel. *rit.* Oboe

rit. *a tempo*

him, I shall go to him but he shall not re-turn to

rit. *a tempo*

p

me, I shall go to him but he shall not, shall not re-turn to

p colla voce

me, I shall go to him, to him, but

p. *p.*

cresc. *f*

he shall not re - turn, shall not re - turn to me.

cresc. *f* *dim.* *p*

445020

Nº 7. MARCH.

PROCESSION OF MOURNERS AND MINSTRELS.

Grave. ♩ = 52.

The musical score is arranged in six systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked *Grave* with a quarter note equal to 52 beats per minute.

- System 1:** Features piano (*p*) and very piano (*pp*) dynamics. The right hand includes an Arpa part. The left hand includes Tympani (*Tymp.*) parts.
- System 2:** Continues the piano and very piano textures. A Fagotto (*Fag.*) part is introduced in the right hand.
- System 3:** Introduces a Cor Anglais (*Cor.*) part in the right hand, marked *cresc.* (crescendo). The left hand has a *mf* (mezzo-forte) part. Dynamics include *dim.* (diminuendo) and *pp*.
- System 4:** Features an Arpa part in the right hand and a Fagotto (*Fag.*) part in the left hand. Dynamics include *cresc.* and *dim.*.
- System 5:** Features a Cor Anglais (*Cor.*) part in the right hand and a Clarinet (*Clar.*) part in the left hand. Dynamics include *cresc.* and *dim.*.
- System 6:** Features a *cantabile* section. The right hand has a *pp* part. The left hand includes parts for Clarinet & Oboe.

Attacca

+ If played as a Solo
to end with this chord.

Nº 8 RECIT. (Narrator.) SOLO TENOR.
 "AND WHEN THE LORD SAW HER."

p
 And when the Lord saw her He had com - pas - sion up - on her, and
 said un - to her, *crusc.* Weep not, weep
rit.

Nº 9. TRIO. (IN CANON SOPRANO and TENOR.) "WEEP NOT O DAUGHTER."

SOPRANO. *p* Weep not, O daughter, for
 ALTO. *p* Weep not, O
 TENOR. *p* Weep not, O
 not. *Andantino.* *mf* *108. Str.* Wind *Str.* *mf* Wind *p* *Str.*
 Cello *p* *mf* *p* *mf* Wind *p* *Str.*
 Str. Wood
 He shall sus - tain thee and wipe a - way all tears, — all tears from thine
 daugh - ter, for He shall sus - tain thee and wipe a - way all tears, all
 daugh - ter, for He shall sus - tain thee and wipe a - way all tears, — all
dim.

eyes, weep not, O daugh-ter, for He shall sus - tain thee and wipe — a -

tears from thine eyes — weep not, weep not, for He shall sus - tain thee and

tears from thine eyes weep not, O daugh-ter, for He shall sus - tain thee and

dim.

crusc.

crusc.

crusc.

crusc.

- way — all tears, all tears from thine eyes.

wipe a - way — all tears all — tears from thine eyes.

wipe — a - way — all tears, all tears from thine eyes.

dim.

crusc.

Wood

Thou hast found trou - ble and hea - - vi - ness, but the Lord will de -

Thou — hast found trou - ble and hea - vi - - ness, but the

Thou hast found trou - ble and hea - vi - ness, but the

Str.

crusc.

f - li - ver, de - li - ver thy soul, *p* weep not, O *cresc.* daugh - ter, for
f Lord will de - li - ver thy soul, *dim.* weep not, O *p*
 Lord will de - li - ver, de - li - ver thy soul, weep not, O

f He shall sus - tain thee, shall sus - tain thee, *dim.*
 daugh - ter, for He shall sus - tain thee, *dim.* sus - tain *p*
 daugh - ter for He shall sus - tain thee, shall sus - tain *dim.*

weep not.
 thee, weep not, O daugh - ter, *rall.* weep not. *p*
 thee, weep not. *p*
rall. *pp*

37

p they that sow in tears, *CRSC.* they that sow in
 joy, they that sow in tears, *f* that sow in tears shall
 reap, shall reap in joy, that sow in tears, that
 tears shall reap in joy, that sow in tears, that

dim. *pp*

tears shall reap in joy, they that sow in
dim. *pp*
 reap in joy, in joy, they that sow in
dim. *pp*
 sow in tears shall reap in joy, they that sow in
dim. *pp*
 sow in tears shall reap in joy, they that sow in

mf

tears shall reap in joy, they that sow in tears shall
mf
 tears shall reap in joy, that sow in tears, in tears shall
 tears shall reap in joy, that sow in tears, that sow in tears shall
 tears shall reap in joy, that sow in tears, in tears shall

rit. *crsc.*

reap in joy, they that sow in tears shall reap in
rit. *crsc.*
 reap in joy, they shall reap in joy, in
rit. *crsc.*
 reap. For they that sow in tears shall reap in joy, shall reap in joy, in
rit. *crsc.*
 reap in joy, they that sow in tears shall reap in
rit.

QUARTET.

CHORUS.

SOPRANO.
joy, they that sow in tears shall reap in

ALTO.
joy, they that sow in tears shall reap in

TENOR.
joy, they that sow, that sow in

BASS.
joy, they that sow, that sow in

SOPRANO.
They that sow in tears shall reap in joy,

ALTO.
They that sow in tears shall reap in joy, that

TENOR.
They that sow in tears shall reap in joy, that

BASS.
They, they that sow in tears shall reap, shall reap in

joy, they that sow in tears, that

joy, they that sow in tears, that sow in

tears, in tears, they that sow, that

tears, they that sow in tears

they that sow in tears shall reap in joy,

sow in tears, in tears, they that sow in

sow in tears, that sow in tears

joy: that sow in tears shall reap in joy,

For Rehearsal the accompaniment of the Quartet may be played.

[illegible]

joy, ————— in joy, in joy, ———
 reap ————— in joy, they shall reap ———
 they that sow in tears, that sow in tears shall reap
 reap, shall reap — in joy, they that
 reap dim. in joy, they that sow in
 reap, ————— reap in joy, they that sow in
 they that sow in tears, — that sow in tears shall reap
 reap, shall reap — in joy, ————— they that sow in

they shall reap in joy, — in joy, — shall — reap,
 they that sow in tears in joy — shall — reap,
 they shall reap in joy, in joy shall reap,
 sow shall reap in joy,
 tears shall reap — in joy, ————— they that sow in
 tears shall reap in joy, that sow in tears, that sow in
 in joy, they that sow in tears, that sow in
 tears shall reap — in joy, they that sow in

mf
 they that sow in tears shall reap in
mf
 they that sow in tears, in tears shall reap in
mf
 they that sow in tears, they that sow in
mf
 they that sow in tears, they that
p
 tears shall reap in joy, they that sow in
p
 tears shall reap in joy,
p
 tears shall reap, they that sow in tears shall reap in
p
 tears shall reap in joy, they that
cresc.
 joy, shall reap in joy, shall reap in joy.
f rit.
 joy, shall reap in joy, shall reap in joy.
cresc.
 tear shall reap, reap in joy, shall reap in joy.
cresc.
 sow in tears, reap in joy, shall reap in joy.
dim. rit.
 tears shall reap in joy, shall reap in joy.
dim. rit.
 they shall reap in joy, shall reap in joy.
dim. rit.
 joy, shall reap in joy, shall reap in joy.
dim. rit.
 sow in tears shall reap in joy.

Nº 11. CHORAL RECIT. AND JESUS CAME.

Andantino. *mf*

TENOR. And Je - sus came and touched the bier, and

BASS. *mf* And Je - sus came and touched the bier, and

Andantino. $\text{♩} = 104.$

PIANO. *f*

f they that bare him stood still. *dim.* *pp*

f they that bare him stood still. *dim.* *pp*

f *dim.* *p*

Allegro agitato.
SOLO TENOR. (Narrator.) *accel.*

And Je - sus said: Young

Allegro agitato. $\text{♩} = 144.$

f man, I say un - to thee, *ff* A - rise. *lunga*

f *ff* *p* *lunga*

SOPRANO. *p* *crusc.* *f*
 ALTO. *p* *crusc.* *f*
 TENOR. *p* *crusc.* *f*
 BASS. *p* *crusc.* *f*
 ♩ = 152.
pp *ff*

And he that was dead sat up, sat

ff
 up and be-gan to speak.
 up and be-gan to speak. *SOLO. Andante.*
 up and be-gan to speak. And Je-sus de-li-ver'd him un-to his mo-ther.
 up and be-gan to speak. *Andante.* *accel.*
f *crusc.* *ff* *pp* *colla voce* *crusc.*

Nº 12. CHORUS. HOW MERCIFUL.

Allegro vivace. *p* *crusc.* *>*
 How mer-ci-ful, how won-der-ful, how
p *crusc.*
 How mer-ci-ful, how won-der-ful, how
p *crusc.*
 How mer-ci-ful, how won-der-ful, how
p *crusc.*
Allegro vivace. ♩ = 160. *ff*
 How mer-ci-ful, how won-der-ful, how

ff.

mar-vel-lous this pow-er that rais-eth from the dead, that rais-eth from the

mar-vel-lous this pow-er that rais-eth from the dead, that rais-eth from the

ff.

mar-vel-lous this pow-er that rais-eth from the dead, that rais-eth from the

ff.

mar-vel-lous this pow-er that rais-eth from the dead, that rais-eth from the

dead and bringeth back to life, how mar-vel-lous this

dead and bringeth back to life, how mar-vel-lous this pow-er, how

dead and bringeth back to life, how

dead and bringeth back to life, how marvellous this pow-er, how wonderful,

pprit.

pow-er, how mer-ci-ful, how won-der-ful, how mar-vel-lous this pow'r.

pp.

won-der-ful, how mer-ci-ful, how won-der-ful, how mar-vel-lous this pow'r.

pp.

mar-vel-lous this pow-er, how won-der-ful, how mar-vel-lous this pow'r.

pp.

how mer-ci-ful, how won-der-ful, how mar-vel-lous this pow'r.

pp

6159 *attacca*

Nº 13. QUARTETT. "GOD HATH VISITED."

Andante.

SOPRANO.
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

ALTO.
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

TENOR.
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

BASS.
God hath vis - it - ed, hath vis - it - ed His peo - ple,

Andante. ♩ = 92.

Str.

vis - it - ed, hath vis - it - ed His peo - ple, hath

vis - it - ed, His peo - ple, hath vis - it - ed His peo - ple,

vis - it - ed, hath vis - it - ed His peo - ple,

bath vis - it - ed His peo - ple, hath vis - it - ed His peo - ple,

CTESC.

vis - it - ed His peo - ple, for God hath vis - it - ed His peo -

CTESC. for God hath vis - it - ed His peo -

hath vis - it - ed His peo - ple, hath vis - it - ed His peo -

for God hath vis - it - ed His peo -

CTESC.

CHORUS.

CHORUS.

-ple,
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

-ple,
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

-ple,
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

-ple,
God hath vis - it - ed, hath vis - it - ed His peo - ple,

Wind

vis - it - ed, hath vis - it - ed His peo - ple, hath

vis - it - ed His peo - ple, hath vis - it - ed His peo - ple,

vis - it - ed, hath vis - it - ed His peo - ple,

hath vis - it - ed His peo - ple, hath vis - it - ed His peo - ple,

vis - it - ed His peo - ple, for God hath vis - it - ed His peo - ple.

for God hath vis - it - ed His peo - ple.

hath vis - it - ed His peo - ple, hath vis - it - ed His peo - ple.

for God hath vis - it - ed His peo - ple.

^{*)} No 14. CHORALE. (Infinite Canon by Inversion
(at the 17th below Treble and Bass.) THOU ART THE WAY.

(This number may be omitted at pleasure.)

Maestoso.

mf

SOPRANO. Thou art the Way, the Truth, the Life; Grant us, O

ALTO. Thou art the Way, the Truth, the Life; Grant us, O

TENOR. Thou art the Way, the Truth, the Life; Grant us, O

BASS. Thou art the Way, the Truth, the Life; Grant

Maestoso. ♩ = 66.

PIANO. *mf*

Lord, that Way to know, That Truth to keep, that Life to win, Whose

Lord, that Way to know, That Truth to keep, that Life to win, Whose

Lord, that Way to know, That Truth to keep, that Life to win, Whose

us, O Lord, that Way to know, That Truth to keep, that Life to

joys, O Lord, e - ter - nal flow. Thou flow.

joys, O Lord, e - ter - nal flow. O Lord Thou flow. *Repeat ff*

joys, O Lord, e - ter - nal flow. O Lord Thou flow.

win, Whose joys, e - ter - nal flow. O Lord, flow.

Repeat ff

^{*)} This Canon is so arranged that if the copy be turned upside down and the Voice parts be read backwards (from Right to Left) the same outlines of Melody are maintained. The Treble becoming Bass, and the Bass Treble.

Nº 15. SOPRANO SOLO (*The Widow*.) "WHAT REWARD SHALL I GIVE."

Allegro agitato. ♩ = 120.

mf What re - ward shall I give un - to

mf *cresc.*

Thee, O — Lord, for all Thy mer - cies un - to —

cresc. *f rit.*

colla voce

a tempo me? What shall I of fer un - to

a tempo *ff* *mf* *cresc.*

rit. *dim.* Thee for Thy great mer - cies un - to — me?

con forza *rit.*

My soul shall mag-ni-fy, shall mag-ni-fy the

Lord, and my spi-rit shall re-joice in God my

Sa-viour. My soul shall mag-ni-fy, shall mag-ni-fy the

Lord, and my spi-rit shall re-joice in God my

Se-viour, my spi-rit shall re-joice re-

- joice, f and my

spi - rit shall re - joice — in God my Sa - viour.

My spi - rit shall re -

dim. p

- joice in God my Sa - viour, my spi - rit shall re -

CRSC.

- joice, re - joice. p In whose

CRSC. f *dim.*

hand is the soul of ev' - ry liv - ing thing, and the

pp

breath, the breath of all man -

- kind. For Thou hast grant - ed me life,

Cresc.

Cresc.

life and fa - vour, and Thy vi - sit -

f

dim.

- a - tion hath pre - serv - ed my spi - rit. Shall I give my

first - born, my first - born for my sin?

shall I give my first - born, give my first - born for my

sin and for my trans -

CRUCE.

- gres - - - sions? My soul shall mag-ni-fy, shall
 mag-ni-fy the Lord, and my spi-rit shall re-joice, my
 spi-rit shall re-joice in God my Sa-
 - viour. What shall I of-fer to the Lord for all His ben-e-fits to
 me, what shall I of-fer un-to the Lord.

f *ff* *dim.*
f *p* *mf*
p *ff* *ritard.* *lunga*
ff ritard. *colla voce* *marcato* *attacca*

Nº 16. DUET. (ALTO and TENOR.) "A LOVING AND A CONTRITE HEART."

Larghetto. ♩ = 84.

p Cor. Solo

Flauti

a tempo

Fag. *CRESC.* *dim.* *rit.* *pp*

p A lov - ing and a

p A lov - ing and a

contrite heart thou shalt of - fer to the Lord, a lov - ing and a

contrite heart thou shalt of - fer to the Lord, a lov - ing and a

mf contrite heart thou shalt of - fer to the Lord, a lov - ing and a contrite heart thou shalt

mf contrite heart thou shalt of - fer to the Lord, a lov - ing and a contrite heart thou shalt

of - fer to the Lord, — for He hath shewn to thee great mer - cy, and hath

of - fer to the Lord, — for He hath shewn to thee great mer - cy, — and hath

dim.
caused thee to sing for joy. Re - ceive not His grace in vain. — Hath He not

dim.
caused thee to sing for joy. Re - ceive not His grace in

Cresc.
heard thee, hath He not heard thee, — and hath succour'd thee in the day of thy sal -

Cresc.
vain. — Hath He not heard thee, — and hath succour'd thee in the day of thy sal -

f
- va - tion, in the day, — the day — of — thy sal - va - tion.

f
- va - tion, in the day, the day, — in the day of thy sal - va - tion.

By the sad - ness of thy coun - te - nance, by the

Wind

p

CRESC.

sad - ness of thy coun - tenance, thy heart, thy heart is made

CRESC.

bet - ter.

By the sad - ness of thy coun - tenance, by the sad - ness of thy

coun - tenance, thy heart, thy heart is made bet - ter.

Cor.

pp There-fore shalt thou serve Him, there-fore shalt thou love Him, love and
pp There-fore shalt thou serve Him, there-fore shalt thou love Him, love
pp Cor. *cresc.*

p serve Him. A lov-ing and a contrite heart thou shalt of-fer to the Lord, a
p Him. — A lov-ing and a contrite heart thou shalt of-fer to the Lord, a
 Str. *pp*

lov-ing and a con-trite heart thou shalt of-fer to the Lord. — For
 lov-ing and a con-trite heart thou shalt of-fer to the Lord. —

this thy son was dead, was dead, and is a-live again.
 For this thy son — was

lost, was lost to thee, but now is found, — was lost to thee,

mf *mf* *p*

dead to thee, was lost to thee, dead to thee, for this thy son was
dead to thee, lost to thee, dead to thee, for this thy son was

pp *rit.* *mf* *pp* *a tempo* *cresc.* *cresc.* *a tempo* *f*

dead, and was lost to thee, but now is found.
dead, lost, but now is found.

f *rit.* *dim.* *dim.* *ff* *Str. p* *a tempo* *cresc.*

Cor. & Fag. Fag.

Obp. Clar. *f* *ff* Trombi *Maestoso.* *attacca*

N^o 17. CHORUS and FUGUE. O LORD OF HEAV'N.
A GREAT AND MIGHTY PROPHET.

Maestoso. ♩=60.

SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS

O— Lord of
Maestoso—d—so

Allegro. ♩ = 120.

Allegro. ♩ = 120.

Bassi

[illegible]

ff

a great and mighty pro-phet is ris-en a -

pro-phet is ris-en a - mong us, a *ff* great and migh-ty pro phet is

ris-en, is ris-en a - mong us, a great and mighty pro - phet is

great and mighty pro - phet is ris - - - en, a great and mighty

great and mighty pro - phet is ris - - - en a - mong

ff

- mong us. For God hath vis - it - ed His peo - - - ple.

ris - en. For God hath vis - it - ed His peo - - - ple.

ris - en. God hath vis - it - ed His peo - - - ple. He

pro - phet. God hath vis - it - ed His peo - - - ple.

us. For God hath vis - it - ed His peo - - - ple.

ff *dim.* *p*

Tutti

ma-keth the blind, the blind to see.

P

And giv - eth hear - ing

pp

He caus-eth the lame, the lame to walk.

He to the deaf.

And rais - - eth

And rais - - eth

And rais - - eth

cleanseth the lep - - ers by His word.

A great and mighty

from the dead, He rais - - eth

from the dead,

from the dead, a great and mighty

a great and mighty pro - phet is ris - - en

pro - phet is ris - - en up a - mong

Wind

from the dead, *f* He *ff* rais - eth
a great and mighty pro - phet is *ff* ris - en,
pro - phet is ris - en, *ff* ris - en
up, is ris - en, a great and mighty prophet is
us, is ris - en, a great and mighty prophet is

f Tutti *ff*

from the dead, a great and migh-ty pro-phet is ris-en a -
a great and migh-ty pro-phet, a great and migh-ty
up a - mong us, a great and migh-ty pro-phet is
ris-en a - mong us. He ma-keth the lame, the lame to
ris-en a - mong us is ris-en,
mong us, a migh - ty pro-phet is ris-en up a - mong us. God hath
pro-phet, a migh - ty pro-phet is ris - en. God hath
ris-en, a migh - ty pro-phet is ris - en. God hath
walk, a great and migh-ty pro-phet is ris-en a - mong us. God hath
a great and migh-ty pro-phet is ris - en. God hath

vis - it - ed His peo - - ple,
vis - it - ed His peo - - ple, a great and migh - ty
vis - it - ed His peo - ple, a great and migh - ty pro - phet is ris - en a -
vis - it - ed His peo - - ple, a great and migh - ty pro - phet is
vis - it - ed His peo - ple, hath vis - - it - - ed

a great and migh-ty pro-phet is ris-en a-mong us,
 pro-phet is ris-en a-mong us, is ris-en a-mong us,
 mong us, is ris-en, is ris-en a-mong us,
 ris-en, a great and migh-ty pro-phet is ris-en a-mong us, is
 His peo-ple, a

He rais-eth the dead, He rais-eth the
 -mong us, a great and migh-ty pro-phet is ris-en a -
 -mong us, is ris-en, ris-en, ris-en a -
 ris-en, a great and migh-ty pro-phet is ris-en a -
 great and migh-ty pro-phet is ris-en a -

dead. For God hath vis - it - ed, God
mong us. For God hath vis - it - ed, God
mong us. For God hath vis - it - ed, God
- mong us. For God hath vis - it - ed, God
- mong us. For God hath vis - it - ed, God

hath vis - it - ed, God hath vis - it -
hath vis - it - ed, God hath vis - it -
hath vis - it - ed, God hath vis - it -
hath vis - it - ed, God hath vis - it -
hath vis - it - ed, God hath vis - it -

- ed His peo - ple. *rit.*
- ed His peo - ple.
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